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ABSTRACT

This publication is one of a series designed to inform and assist those responsible for foreign language instruction, including teachers, administrators, supervisors, and those engaged in teacher education. The complete series serves as a curriculum guide. The format of the series is such that it can be revised so as to keep materials current. Each publication is punched so that it may be placed in a binder. This volume discusses essential criteria of successful language teaching methodology and various teaching methods currently in use. Contrastive analysis is given particular attention, with examples from various languages. Other topics covered include teaching manuals, lesson plans, drilling techniques, the spoken and the written word, literature, grammar, language styles, and culture. (Author/AM)

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Foreign Languages in Virginia Schools

TEACHING A LANGUAGE

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Preface

This publication is one of a series designed to provide information and assistance to those responsible for foreign language instruction, including teachers, administrators, supervisors, and those engaged in the preparation of teachers. The complete series serves as a curriculum guide. A list of the titles follows.

The series format offers a number of advantages. It can be used easily and revised as needed to keep the material current. Each publication is punched so that it can be placed in a ring binder. In the future titles may be added, changed, or deleted as needs suggest.

All the publications are of interest to teachers. Number 6, *Notes to the Administrator and Counselor,* is directed specifically to superintendents, supervisors, principals, and guidance counselors.

A few introductory remarks concerning the study of language are in order. A language is a skill, a tool, a humanistic discipline, an art, and a social science. It is the outstanding distinguishing factor between man and animal. People use it to communicate basic human needs and thoughts, to make money, to entertain, and to express emotions.

The rationale for language study has become more comprehensive in recent years. At the core of the rationale is the fact that knowledge of another language permits a person to live in an expanded environment. Today, more than ever before, it increases the flexibility of job seekers, especially when combined with a vocation or profession. And finally, the knowledge of another language leads to a better understanding of self and of one's own culture.

I commend this series of publications to all of those concerned with teaching and learning foreign languages with the hope that their task will be made easier and more successful.

Helen P. Warriner
Supervisor of Foreign Languages

Foreign Languages in Virginia Schools

Publications in the Series

1. Philosophy and Objectives/What is Language/ The Language Learner
2. Teaching a Language
3. Testing and Evaluation
4. Individualizing Instruction
5. Learning Aids/Instructional Personnel
6. Curricular Components/Notes to the Administrator and Counselor
7. Career Education and Foreign Languages/Enriching and Explaining the Foreign Language Program

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Teaching a Language

INTRODUCTION

"Traditional," "audio-lingual," "direct," "fundamental-skills" and "cognitive-code" learning are among the terms used in recent years to label schools of thought concerning the teaching of foreign languages. Those terms often lead to confusion and misunderstandings among foreign language teachers, other school personnel, and the public. What one teacher does in the classroom under the guise of a particular label may be different from what another teacher of the same philosophy does. That fact results from diverse teaching styles of individuals and the degree to which they keep informed about developments in their field. Effective language teaching, therefore, rests not on the assignment of titles but on the fulfillment of specified goals.

There is no "best" method of teaching foreign languages. Teachers and students differ. The teacher brings to the classroom ". . . his attitudes and competencies which are the result of his own experience with people and society."[1] No two teachers inspire performance in the same way. Likewise, no two students react identically to a learning situation; each brings to the class diverse abilities, motivation, and other characteristics that affect his or her learning.

Recognizing those factors the teacher knows that teaching or learning a second language is not a mechanical process. Concern for method is important, but it should not take precedence over sensitivity to the nature of the students or over the objectives which have been established for the course.

> The skillful and sensitive teacher will set the stage for desirable, appropriate, and satisfactory learning experiences. . . . The artful teacher will use many methods, and will show many sides of the material he is teaching so as to reach the interest of as many learners as possible. The success or failure of his procedures will be seen in the light of the effects on the learner, and in the changes in his performance. If he has learned, he will perform well; if he has not been reached, he will perform imperfectly or not at all. This may be as much a reflection on the teacher and his procedures and techniques as it is a reflection on the student and his ability to learn and perform.[2]

Although there is no single method of instruction broad enough to embrace all differences among teachers and students, many individuals now seem to agree that there are certain essential characteristics of good foreign language instruction. Wilga Rivers summarizes them:[3]

1. Items are normally presented and learned in their spoken form before they are presented in their written form.
2. Teaching methods rest upon the careful scientific analysis of the contrasts between the learner's language and the target language.
3. Stress is laid on the need for overlearning of language patterns by a special type of drill known as "pattern practice."
4. There is an insistence on the desirablity, or even the necessity, of learning to make responses in situations which simulate "real-life" communication situations as closely as possible.

The failure to encourage a particular methodology of instruction does not mean that anything goes in the foreign language classroom. Nor is eclecticism an excuse for abandoning the listening and speaking skills, returning to laborious translation, memorizing vocabulary lists, or learning outside of meaningful contexts.

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[1] Ruth R. Cornfield, *Foreign Language Instruction: Dimensions and Horizons* (New York: Appleton-Century-Crofts, 1966), p. 28.

[2] Cornfield, *op. cit.*, pp. 28-29.

[3] John B. Carroll, *Handbook of Research on Teaching*, edited by N. Gage (Chicago: Rand-McNally & Company, 1960) summarized by Rivers, op. cit., p. 13.

A SPECIAL WORD FOR LATIN

Latin is a foreign language and should be learned for the unique values it alone possesses. As has been stated previously, no two languages are exactly alike. Differences exist in phonology, morphology, vocabulary, and syntax. Too often, Latin is considered an instrument to teach English grammar. English grammar is not Latin grammar. Latin must occupy its rightful niche as a foreign language and not be a crutch for other languages.

Not as much emphasis is placed on acquiring listening and speaking skills in Latin as in modern foreign languages. Exposure to those skills, however, is imperative if the Latin student is to reach one of the principal goals of language learning—reading for cultural understanding and individual development. Learners must develop skills beyond mere translations; they must be taught to read with comprehension.

The fact that Latin is a foreign language and should be taught and learned as such makes unnecessary any significant dichotomy between the teaching methods of Latin and those of modern foreign languages. The following pages in this chapter offer information and recommendations to teachers of *all* languages. The degree of applicability of the suggested techniques will vary according to whether the language is Latin or a modern tongue.

THE PREREADING PERIOD

In view of previously stated goals, verbal skills are important. Verbal skills are best developed when the beginning student is immersed in an atmosphere that simulates the foreign culture and avoids interference by native language habits. For the most effective instruction, the teacher should provide an authentic cultural setting and require concentrated practice of the foreign language sounds without dependence upon or recourse to graphic symbols. This does not necessitate the lengthy prereading period that many teachers used to provide. It does require separation between the introduction of the oral and written systems to ensure accurate learning of both. Instead of providing six or eight weeks of separation between the two during which the entire sound system would be taught, as used to be the case, most teachers now introduce material orally, work with it in various ways, and then teach it in written form, concurrently introducing new oral material. Thus, the sound system is taught in segments and listening and speaking are not isolated from the other two skills. The time gap between the introduction of the oral and written aspects of the same material is likely to be a matter of days or two weeks at the most, rather than several weeks as was the earlier practice. The principle espoused in the prereading period of a decade ago—developing accurate pronunciation and syntactical habits without the interference of the native alphabet and word order—is not abandoned; however, some of the pitfalls of the prereading period, such as the difficulty of establishing out-of-class study habits, are avoided.

CONTRASTIVE LINGUISTIC ANALYSIS

The methodology of many textbooks today is based on contrastive linguistic analysis. The term refers to ". . . the comparison of any two languages and cultures to discover and describe the problems that the speakers of one of the languages will have in learning the other."[4]

A knowledge of the techniques of contrastive linguistic analysis will enable the teacher to:

- Predict areas of difficulty and prepare or select corrective exercises;
- Possess advance knowledge of features that are going to cause problems and arrange for sequential presentation ranging from easy to difficult;
- Diagnose speech problems and devise effective "articulatory recipes" for their solution;
- Recognize which features of the native language the student is substituting and quickly effect a remedy;
- Possess knowledge of the cultural patterns of the native and foreign peoples and guide the student toward an accurate understanding of both cultures.

There are many contrasting patterns to be found in every language. Several illustrations follow:

Sound

German

> A very troublesome vowel distinction . . . is the one between the vowel /ə/ *(bitte)* and the usual German pronunciation of *-er* at the end of a word. Here German does not use an *r-like* pronunciation at all, but the variant of /r/ that is used in this position is really a vowel, very much like the /ə/ in *bitte*, but with the tongue slightly more drawn back. Since English has only one /e/ sound (which admits a great range of variants), you may, as a native speaker of English, have a problem in hearing the distinction between *bitte/bitter, Wette/ Wetter*, etc.[5]

[4] Robert Lado, *Linguistics Across Cultures: Applied Linguistics for Language Teachers* (Ann Arbor: The University of Michigan Press, 1957), preface.

[5] Robert L. Politzer, *Foreign Language Learning: A Linguistic Introduction* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 97.

Intonation Problems (stress, juncture, pitch)

French

Of all the commonly taught languages, French is probably the most different from English from the standpoint of intonation. The difficulties manifest themselves in comprehension as well as speaking. In the main they consist of the following:

(1) English has a phonemic stress accent (. . . díscus, discúss, . . .). French has *no* stress accent. The result is that all syllables of the word have about equal length and stress (only the last syllable of the word or word group is somewhat lengthened). For a speaker of English it is very difficult to say a word like *liberté, accident, philosophie* without stressing one syllable more than the others and without shortening or swallowing some syllables.

(2) French has, for all practical purposes at least, no special junctures of the English type to mark word boundaries. It is spoken not in words but rather in syllables that tend to end in vowels. Thus . . . *Il est arrivé* is *i - le(s) - ta - rri - vé*—phonetically [i lɛ ta ri ve]. The result is a major speaking and comprehension problem.[6]

Chinese

Pitch, the voice quality we describe as high or low on a musical scale, is used in two distinct ways in language: (1) as part of the sentence and phrase, and (2) as part of the word. English uses voice pitch as part of the sentence and phrase but not as part of the word. Chinese, on the other hand, uses voice pitch as part of the word. The pitch, or tone, is as much a part of a Chinese word as are the sound segments; changing the tone can change one word into another word.[7] For example:

> . . . Chinese *ma* (with high level tone) 'mother', *ma* (with high rising tone) 'hemp', *ma* (with low rising tone) 'horse' and *ma* (with low falling tone) 'scold'.[8]

When pitch is used with phrases and sentences, it is called intonation. When pitch is used to identify and differentiate words, it is known as tone. Chinese is a tone language. English is not a tone language; it is an intonation language. . . . The problems of learning the pitch system of a foreign language will vary, depending on whether both the native and foreign languages are intonation languages or one is a tone language.[9]

Grammar

Latin

A study of the contrasts in structure between English and Latin will indicate problem areas; however, an approach that has commonly been used tends to ignore the contrastive features of the two languages and considers, instead,

> . . . the grammar of English to be virtually identical with that of Latin, thus effectively concealing from the student the real source of difficulty. An example would be such statements as "In Latin, as in English, there are three genders: masculine, feminine, and neuter." English does not have the feature of gender, at least as we understand it in Latin, where there is an obligatory agreement of noun and adjective.[10]

Vocabulary

One of the difficulties students encounter with learning words of a foreign language arises when ". . . the foreign language makes a compulsory distinction within a concept by using different words, while English covers the same ground with just one expression."[11]

Spanish

English *to be*/Spanish *ser, estar*
Jorge es inteligente [George is intelligent.]
Jorge está cansado [George is tired.]
English *know*/Spanish *saber, conocer*
Sé que Vd. tiene razón [I know that you are right.]
Conozco al señor Smith [I know Mr. Smith.][12]

Writing

A comparison of two language systems, Russian and English, which use different alphabets but which have some similar symbols will reveal several difficulties. A principal problem is encountered when similar symbols represent different sounds.

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[6] *Ibid.*, p. 101.
[7] Lado, *op. cit.*, p. 36.
[8] Robert A. Hall, Jr., *Linguistics and Your Language* (Garden City, N.Y.: Doubleday and Company, Inc. 1960), p. 80.
[9] Lado, *op. cit.*, p. 36.
[10] Waldo E. Sweet and Judith B. Moore, *Artes Latinae: A Teacher's Manual* (Chicago: Encyclopaedia Britannica Films, Inc., 1966), p. 5.
[11] Politzer, *op. cit.*, p. 127.
[12] *Ibid.*, p. 128.

Russian

Russian Symbol		*English Symbol*
H	representing	[n]
p	representing	[r]
y	representing	[u]

> The English writer will tend to use the English letters commonly used to represent the sounds which are similar . . . thus he might want to write *noon* for Russian Hyh [nun].[13]

The English reader, likewise, "will tend to read the Russian letters with the sounds the similar English letters would have. Example: Russian HyH might be read as *[hail]."[14]

Culture

Spanish

A comparison of cultures often reveals linguistic evidence that is interesting and informative. Two examples follow:

> A number of vocabulary items that are applicable both to animals and to humans in English have separate words for animals and for humans in Spanish. In English both animals and persons have *legs*. In Spanish, animals have *patas* (animal legs) and humans have *piernas* (human legs).[15]

The linguistic evidence suggests that in Hispanic cultures, there is a distinction between man and animal that is not observed in English-speaking cultures.

Latin

> . . . there are two words for *uncle* in Latin; one is *avunculus* and the other is *patruus*. But they are not synonyms. The first is your mother's brother: the second is your father's brother. Your uncle on your mother's side is not the same person as your uncle on your father's side: Why do speakers of English give them the same name? The answer is that we classify this relationship in a different way from the Romans. The difference between *patruus* and *avunculus* was important to a Roman boy because if his father died, his *patruus* usually became his guardian. In such ways as these, languages reflect differences in cultures.[16]

TEACHERS' MANUALS

The manuals accompanying textbooks of an earlier vintage often amounted to little more than a set of answer keys for the exercises in the books; tests were correlated with the chapters, and sometimes additional drill material was included. Many teachers did not need or elect to use the material, and the manuals were discarded. Most manuals today are usually indispensable and teachers should become thoroughly familiar with their content. Some are intended to guide the teacher in the appropriate use of the text and numerous adjunct materials; others include articulatory descriptions of the sounds of the second language; a few provide complete suggested lesson plans; and still others offer exercises and testing material in addition to that included in the text.

In most cases the basic principles of the manuals should be followed closely, particularly when teachers are first using a book that is new to them. They should feel free, however, to deviate from recommended procedures only when they are confident that their knowledge of basic methodology and their careful assessment of their students and circumstances suggest a better approach.

LESSON PLANNING

Anticipatory teaching, or good lesson planning, is essential for both the experienced and the beginning teacher. Perhaps the latter needs a more detailed plan, but even the teacher who is experienced or who has used the same material for several years requires a definite guide.

Lesson planning for the teacher using a continuous-progress approach to instruction is different from that of the instructor using a more conventional approach. More will be said in reference to lesson planning for continuous progress instruction in Volume 4 of this series. Much of what follows applies to both types of teachers.

Lesson planning is both long and short range. An overall view of the year's work should be outlined first and time divisions should be designated to reach the desired outcomes. An effective lesson plan:

- Sets forth definite aims;
- Specifies the material to be learned;
- Indicates procedures to be used;
- Stresses continuity of instruction by relating

[13] Lado, *op. cit.*, p. 104.

[14] *Loc. cit.*
(The symbol * is used to indicate a form cited as either unattested or known to be impossible—Gleason, *op. cit.*, p. 55.)

[15] *Ibid.*, p. 116.

[16] Waldo E. Sweet, Ruth Swan Craig, and Gerda M. Seligson, *Latin: A Structural Approach* (Ann Arbor: The University of Michigan Press, 1966), p. xiii.

each lesson to previous and future learning activities;
- Assures economical and orderly conduct of class.

In addition, the daily lesson plan:

- Provides for motivation;
- Is concise yet comprehensive,
- Indicates specific items to be taught;
- Designates approximate time limits for each activity;
- Allows for the learning of all four skills;
- Includes a variety of procedures and activities;
- Incorporates review material;
- Introduces new material.

Teachers are urged to study carefully the suggested lesson plans often found in their manuals.

TECHNIQUES OF DRILLING

Since the teacher leads drills in a manner similar to that of a conductor directing an orchestra, it is necessary to use certain signals in guiding classroom procedures. At the beginning of the course students should be oriented to the gestures the teacher intends to use and their meaning; for example, one finger raised indicates a single repetition, two fingers a double repetition. This technique elicits ready responses by students and more efficient use of class time.

In addition the teacher should give clear and concise directions and should present an accurate model which illustrates what is to be done.

Short, meaningful drills are more valuable than long ones because they offer students the opportunity to respond often and with more ease. Making frequent small steps of progress leads to active student participation and a vigorous lesson.

In a large class choral drilling is the only means that insures full class participation. The teacher must be attentive to the responses of all students to ascertain the quality of performance. That can be accomplished by walking around the room listening to individual responses, and by providing instruction from varying locations.

Individual drilling is important and should supplement choral drilling. It is a means of taking care of individual differences and creating variety within the drilling technique; it often alternates with choral drilling.

For drilling to be effective, the teacher should employ the following techniques:

- Speak at a speed that is consistent with everyday native speech;
- Maintain a regular rhythm for repetitions: irregularly spaced time intervals lead to confusion;
- Avoid repeating with students (The teacher will be unable to hear errors if he or she is also speaking.)
- Correct errors when they occur (A practiced error may result in an acquired one.)
- Avoid boredom and fatigue.

The amount of unrelieved and unremitting drill in class and laboratory should be considered carefully, since such practice does not automatically result in learning where human factors are involved. Drill and mimicry-memorization to the point of boredom become punishing and distasteful to the student, who will then seek a way of escape from this situation. Such avoidance may be physical, manifested in absence from class or laboratory session, or mental, the student continuing to repeat as demanded, even making mechanical variations of the pattern, but with his thoughts far away from the work in hand. Later, the use of these very phrases may immediately arouse associations of an unpleasant emotional kind, and active use of the foreign language will be inhibited. . . . In cases where boredom does not accompany long periods of drill, fatigue may. Such fatigue is emotional rather than physical, but is just as real and painful to the student. It is frequently caused by keeping the student at the same type of task for long periods.[17]

Fatigue may result from extended drilling sessions in either the classroom or the laboratory; few drills can be used successfully for more than 10 minutes. The teacher will be sensitive to student reaction and will alter the learning activities accordingly.

Many articles and books on pattern drills use such expressions as the necessity for the "overlearning" of responses, the continuing of drill to the point of "automatic response," and "saturation practice." In an actual teaching situation, such expressions must be interpreted with certain reservations if the method is not to be self-defeating. It has been demonstrated that there is a limit to the amount of repetition which is effective for learning, even with reinforcement. . . . It has been . . . demonstrated that too much "overlearning" results in stereotyped behavior and loss of flexibility, so that, at more advanced stages, the student cannot

[17] Wilga M. Rivers, *The Psychologist and the Foreign Language Teacher* (Chicago: The University of Chicago Press, 1964), p. 151.

very these "overlearned" responses so as to communicate his "personal meaning."[18]

- Produce the foreign sounds correctly and employ patterns for intonation, stress, and rhythm that form the "tune" of the language being taught.
- Accompany speech with gestures pertinent to the foreign language.

THE SPOKEN WORD

Comprehension

From the beginning students must realize that their success in learning the foreign language is in direct proportion to the effort they exert. Total concentration is the first order of business. Ear training is essential. Ear training involves practice in listening to and recognizing (1) the differences between the phonemes[19] of the foreign language and (2) the differences between the foreign language phonemes and those of the native language.[20]

Listening, the first phase of language learning, must be accorded special attention so that the student may automatically "distinguish sounds, words, and structures; associate meanings with the sounds; [and] infer meanings of words from the context."[21]

Listening and comprehension are "skillmates." Only when students are given short pronunciation drills for purposes of recognizing phonemic differences is it possible to disassociate meaning from sound. "Sound and meaning and meaning and sound must be identified so frequently that recognition becomes automatic."[22]

Students will develop neither sound nor pattern discrimination if they are not exposed to a constant stream of foreign language. From the beginning the teacher must include opportunity for listening comprehension in the daily lesson. That will involve using the foreign language for greetings, usual classroom expressions, and instruction as well as for the basic content of the lessons.

Since the teacher's voice serves principally as the model, he or she must speak clearly and at a moderate pace that is consistent with native speech. Dramatization also should be included for the pupil to associate the sounds heard and the actions observed.

Although the teacher's pronunciation may be excellent, the students should listen frequently to native speakers via taped materials, phonograph records, and radio broadcasts.

> In this way the pupil will hear the foreign language at normal speed in authentic life situations, through the voices of young and old, male and female, accomplished actor and ordinary citizen. This will overcome one of the greatest weaknesses of foreign language instruction in the past, where the pupil heard only the voice of one teacher and was never prepared for contact with natives in life situations.[23]

For illustrative purposes, Huebener gives the following steps to be taken in an auditory-comprehension lesson which is taped:[24]

1. *Motivation.* An effort is made to arouse the pupil's interest in the topic or presentation.
2. *Introduction.* The situation or content is briefly described.
3. *Anticipation of difficulties.* If there are any new words or structures, they will be singled out and made clear.
4. *First listening.* The record or tape is played.
5. *Check on difficulties.* Some words and structures may still be incomprehensible to a few students. If so, they should be explained and, clarified.
6. *Second listening.* The tape is played again without interruption.
7. *Questions.* Significant expressions, key words and phrases, and structures to be learned are used in questions.
8. *Third listening.*
9. *Questions.* The teacher asks original, informal questions to test the comprehension of the students and to elicit reactions and appreciation of the content.

Pronunciation

While some foreign language speech sounds are similar to those of English, many are quite different. In any event the language student needs to understand speech production in order to make modifications of native language sounds and to learn how to produce new sounds.

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[18] *Ibid.*, p. 151.

[19] Suggested reading: Politzer, *op. cit.*, chapter 11; Nelson Brooks, *Language and Language Learning: Theory and Practice* (2nd ed.; New York: Harcourt, Brace and World, Inc., 1969), pp. 275-277; H. A. Gleason, Jr., *An Introduction to Descriptive Linguistics* (Rev. ed.; New York: Holt, Rinehart and Winston, Inc., 1961), chapter 16.

[20] Politzer, *op. cit.*; p. 89.

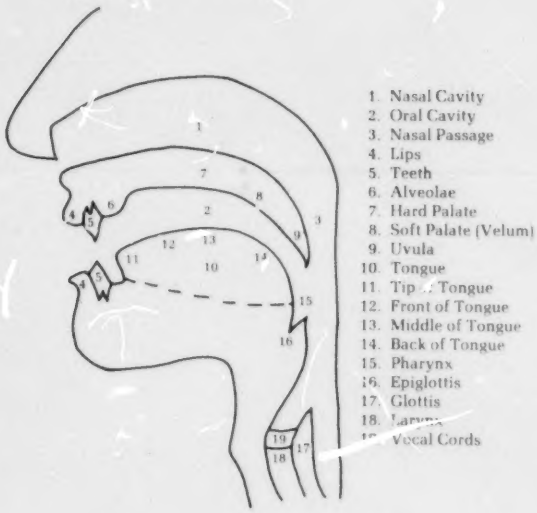
[21] Theodore Huebener, *How to Teach Foreign Languages Effectively* (Rev. ed.; New York: New York University Press, 1965), p. 28.

[22] *Ibid*, p. 30.

[23] *Ibid.*, p. 31.

[24] *Ibid.*, pp. 37-38.

The following chart[25] shows organs used in production of speech sounds:



Although students may be able to hear the difference between the various foreign language phonemes and between the foreign language sounds and those of their native tongue, they still may not be able to imitate the sounds accurately. A description of how to produce the foreign language sound is valuable in such a situation.

> Here the pupil and teacher must both keep in mind that advice on how to say a particular sound should be short, clear, precise, and unambiguous. Unless the articulatory description tells you exactly what to do with your speech organs, it is probably of very little value. The best advice is usually that which tells you to start with a familiar sound of your own language, and then specifies in precise terms how to introduce a modification that will lead to the foreign sound. Thus a Frenchman or a Spaniard normally says his /t/ sound with the tip of the tongue against the teeth. In telling him how to produce the English /t/ sound, you would have to point out that he should put the tip of his tongue farther back in the mouth against the alveolar ridge. . . . on the other hand, advice such as "say the sound more softly," "make a sort of hushing noise," or "produce the sound very distinctly," usually means only that the teacher or the textbook was not too sure of what to say.[26]

[25] Politizer, *op. cit.*, p. 2..
[26] Politizer, *op. cit.*, p. 91.

Additional techniques for teaching pronunciation follow:[27]

- Start early on pronunciation problems. When students have once been allowed to transfer native sounds and rhythms into the foreign language, it will be difficult for them to change.
- Restrict the students to a limited number of expressions until their pronunciation nears perfection.
- Correct one set of errors at a time. In learning intonation languages the first set of errors to be corrected should involve the use of pitch, stress, and rhythm.
- Keep drill periods short.
- Introduce drills whenever pronunciation weaknesses appear.
- Teach in terms of contrasts.
- Do the majority of drills with words or short expressions. Practice on isolated sounds is of limited value.

Communication

"Speaking, without communicating, is a tale told by an idiot."[28]

That statement describes succinctly the case for effective interchange of thoughts and for exchange of information via the spoken word.

The goal of true communication is achieved by progressing through several stages. The first stage, which comprises purposeful listening and comprehension, is followed almost immediately by the second stage, which entails repeated imitation and recall with comprehension. There must be much memorization of model sentences presented through dialogues and much opportunity for drill and practice of the sounds and structural patterns of the foreign language.[29]

The patterns should be selected and drilled on the basis of frequency of use. For motivational purposes, the vocabulary should be of immediate interest to the student. This often necessitates the adaptation and expansion of materials by the teacher.

Following the activities of *recognition*, *imitation*, and *repetition* comes *variation* wherein the student produces, under the close guidance of the teacher, a phrase or sentence that differs only minimally from what has been uttered previously. In the last activity, *selection*, there is very little

[27] Earl W. Stevick, *Helping People Learn English: A Manual for Teachers of English as a Second Language* (New York: Abingdon Press, 1957), p. 43.
[28] Earl W. Stevick, "The Modular Mousetrap," *Tesol Quarterly*, Vol. I, No. 3 (September, 1967) p. 3.
[29] Huebener, *op. cit.*, p. 32.

control by the teacher. The student chooses a phrase or sentence that is appropriate to the situation.

To select successfully the student must be aware of the meanings that words have for the native speaker of the foreign language. Understanding a poem, for instance, involves "not merely an understanding of the single words in their average significance, but a full comprehension of the whole life of the community as it is mirrored in the words, or as it is suggested by their overtones." [30]

Since the context of a language is its culture no two languages can be said to represent exactly the same social reality; therefore,

> If our students are to be able to use the foreign language to express their personal meaning in a way which will be comprehensible to a native speaker, they must move beyond linguistic or distributional meaning into this area of social convention in use of words, tone of voice, and intonation.[31]

In this way, actual communication can be established and false impressions, misunderstandings, and misinterpretations will be avoided.

Dialogue

The dialogue, which is an effective learning device when it is properly structured and used, has two aspects: content and form.

Content, the conversational exchanges comprising the body of the dialogue, should incorporate vocabulary and content that are most useful to the student.

The form of the beginning dialogues should be restricted to two or three speakers and limited to five or six exchanges. Speech, at first, should be kept short, yet natural. As the students advance, the utterances should allow two but probably not more than three intonational patterns per speaker.

Of paramount importance is the establishment of meaning. There are numerous ways of doing it. One procedure is to give initially the setting of the dialogue and a summary or free translation of the lines. Visuals or dramatic techniques usually help in reinforcing the meaning. Then one or two lines are drilled until most students can speak them with ease. If questions can be devised or adaptations can be made in even one or two lines, that opportunity should be accepted as soon as possible. Besides reinforcing comprehension early adaptation has other advantages that will be discussed later. Before additional new lines are introduced the students are reminded of their meaning. Drill and additional adaptation follow. Upon completion of initial drilling of the segment of dialogue to be taught at that particular time, the teacher reviews it and the students respond chorally or individually. In conclusion the meaning is reviewed once more. An effective technique that can be used is to give students the meaning of a line in English and have them respond rapidly with the same line in the target language. Repetition usually is necessary to reinforce the association of meaning. The instructor chooses the lines at random in order not to encourage repetition by rote.

Like pattern drilling, the memorization of dialogues often has been subject to criticism. Some teachers undoubtedly spoil the effectiveness of the technique by monotonous, rote teaching. One means of making the dialogue interesting is "to take it out of the textbook." The immediate adaptation after the learning of a minimum number of lines helps to make it more meaningful. New lines can be worked in with old material to drill the new material in varied ways and to increase conversational possibilities. Dialogue can also be localized in context. By removing the material from the context of the book it can be made more relevant to the students. Thus the amount of memorization necessary is reduced, because the material is being used in conversation. This method of localizing, personalizing, individualizing, and humanizing the teaching of dialogue prevents it from becoming an unproductive and boring experience for students.

The degree to which dialogues should be memorized is a question that has been debated vigorously in recent years. Perhaps the best response to the question is the suggestion that the vocabulary and structural elements of the lines be learned so thoroughly that they can be comprehended instantly and produced without hesitation. This does not mean that the process has to be a mechanical one that requires students to be able to recite a passage verbatim. It would not be practical to require students to memorize a conversation in their own language which they could use fluently. Likewise, it is just as unnecessary to expect foreign language students to memorize to that degree. Memorization, however, is necessary to achieve control over the syntactic and semantic elements of a language.

Teachers can use dialogue more effectively if they maintain a relaxed, yet disciplined atmosphere in the classroom. The students must feel at ease, but at the same time they should be guided by orderly processes.

Individual expression and active participation

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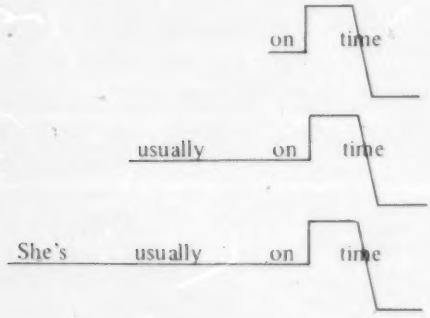
[30] David C. Mandelbaum, editor, *Selected Writings of Edward Sapir in Language, Culture and Personality* (Berkeley: University of California Press, 1958), p. 162.

[31] Rivers, *op. cit.*, p. 133.

are encouraged by relating the content of the dialogue to the interests of the student. Most 16-year-olds would be bored by a discussion of dolls and see-saws or by a philosophical discourse on Schopenhauer. Talking about a sailing trip to Tangier or a helicopter flight over Richmond is more to their liking. It is not necessary to remain on commonplace or banal topics forever, but it is usually not productive to try to capture students' interests on the basis of the teacher's or professor's predilections.

Additional suggestions for teaching and learning dialogues follow:

- Coordinate dialogue materials with pattern drills, reading selections, and question and answer exercises. Such coordination provides for expansion and reinforcement of speech patterns.
- Conduct backward build-ups when students encounter difficulty with patterns, always retaining proper intonational patterns. For example, assuming that the original utterance is *She's usually on time* the backward build-up drill would continue in the following manner with the teacher first speaking each segment and the student repeating:



- Involve *all* students at one time or another.
- Provide opportunities for exchange between students and between teacher and students.
- Insist that students accompany their speech with the same gestures that are used by native speakers.
- Give each student frequent opportunities for success.
- Review constantly; each new lesson should contain material from previous lessons and should include the introduction of new subject matter.

Listening and speaking skills are developed most effectively when students are able to lend their undivided attention to the teacher. In dialogue learning, pattern practice, and basic question-answer activities, all printed material should be kept out of sight of the student.

THE WRITTEN WORD

The skills of reading and writing are physiologically and psychologically very different from those of hearing and speaking. Just as the ear is the dominant organ throughout in both listening and speaking, the eye is dominant in both reading and writing. Sensitivity to sound now gives way to sensitivity to light. This distinction is important from the point of view not only of the matter and manner of the new learning but also of the special capacities and limitations which the learner brings to the process. We need to make sure that his sight is normal as he learns to read, as well as to make sure that his hearing is normal as he learns to listen and speak. The factor of inertia must also be taken into account. Just as one can learn to understand without learning to speak, so one can learn to read without learning to write. The extent to which one will speak and write in the new language will be vastly less than the extent to which he will listen and read, yet this makes it all the more necessary to take the learner through the steps required to put him in control of all four language skills.[32]

Reading

Reading, a complex process that encompasses many facets, is difficult to define and equally difficult to teach. The foreign language teacher should become acquainted with what the reading specialists say about that discipline. As an example, the following information compiled from research in the psychology of reading relates to foreign-language teaching as well as to native-language teaching:

- "Ability in auditory and visual discrimination is necessary for reading progress but does not alone guarantee reading success . . . we must search for other factors or combinations of factors that influence reading readiness and achievement."[33]
- "Perhaps the most important characteristic of reading is that it is a *perception* of graphic symbols. . . . Words suggest rather than transmit meaning. The written symbol is a visible sign which represents something. Just what it will represent depends on the interpretation given to it by the observers. . . . Communication always is imperfect. Its degree of perfection is dependent on the similarity of

[32] Brooks, *op. cit.*, pp. 166-167.

[33] Henry P. Smith and Emerald V. Dechant, *Psychology in Teaching of Reading* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961), p. 438.

meanings that the reader and the writer (or the listener and the speaker) attach to the symbol used." [34]

- "When we focus upon reading as a response, we recognize that reading performance is closely related to motivation, physical well-being, fatigue, and habit. . . . Teacher-pupil rapport, general emotional climate of the classroom, the child's degree of self-confidence and his aspirational levels may be important factors." [35]
- "Learning to read requires more than the ability to make sensory responses. It involves the learned association of the spoken word.... Learning to read includes even more than the ability to respond and to associate. It involves interpretation and at the higher levels it calls for some degree of organization, cognition, reasoning—in fact the elements we consider as necessary to thinking. . . . We say that a child has learned to read when he can make the same physical, emotional, and mental responses to the written word that he previously made to the spoken word. . . . We find that with repeated and motivated association, meaning becomes attached to the written word." [36]
- "Interest is a selective force; it directs attention to specific elements in the environment. And it directs the choice of reading materials." [37]

Points of view on the teaching of reading (and writing) a foreign language are so numerous that it is impossible to consider all of the methods that have been proposed. Some procedures that experts in the field of language teaching feel have worked most successfully follow.

In helping students make the transition from sound to symbol:

- "Select a phoneme from a sentence and write a one-syllable word on the blackboard that contains the phoneme. For example, write *bon* on the board and pronounce it at the same time. List other words which contain the sound and symbol, as *ton* and *mon*. Pronounce the words and have students repeat. Ask students to suggest other words which might fit into this category and list these also. Continue pronunciation practice." [38]
- "Select another phoneme from the same sentence and teach it in the same way. This time, however, it is possible to select a word which contains the phoneme already learned plus a new one. Continue in this way until the sentence has been exhausted of the phonemes that need attention." [39]
- Write the complete sentence on the board. Read it and have it read aloud. Write other familiar sentences containing the same phonemes. Read them and have them read aloud.
- Call the students' attention to diacritical marks, silent letters, unusual letter combinations, incidents of linking and elision, and other items of importance.

The above procedure can be used to teach all of the letters of the foreign language.

Following the initial transition from sound to symbol, several steps should be taken:

- Distribute a printed version of what the students have studied orally. Read the selection aloud several times while the students keep their texts closed and listen carefully. Read aloud again, this time with students silently looking at the script. Next, read aloud and have students repeat what they have heard, reading first in full chorus and then in half chorus. Finally, ask individual students to read aloud parts or all of the passage. If students have learned the material thoroughly, they may have to be reminded to keep their eyes on the text.
- "Prepare sentences that are composed of known words put together in a new way. (For example, the student knows: 'My father has a new car.' 'He bought it yesterday.' He now reads: 'Yesterday my father bought a new car.')" [40]

Students must always understand what they are reading. The teacher can usually assess the extent of the students' comprehension through the use of questions and answers, summaries, true-false statements, and multiple-choice sentences.

Additional suggested procedures follow:

- Tell the students not to write the English equivalents above the foreign language words; otherwise, their eyes will focus on what is familiar and the unfamiliar word will remain unlearned.
- Familiarize the class with a new reading selection before assigning it as homework. Present a brief synopsis of the selection in the second language, give advance help with any difficult structures, and indicate the new vo-

[34] Ibid., pp. 438-439.
[35] *Ibid.*, pp. 441-442.
[36] *Ibid.*, pp. 443-444.
[37] *Ibid.*, p. 446.
[38] Cornfield, *op. cit.*, p. 100.
[39] *Loc. cit.*
[40] Brooks, *op. cit.*, p. 170.

cal ulary and idioms and their meanings. For the synopsis, use only vocabulary and structures with which the students are acquainted.
- "Make clear to [the] students whether their preparation is to be 'intensive' or 'extensive.' In intensive reading, the student is expected to know the meaning of every word and phrase; in extensive reading, he strives for the meaning of the passage as a whole and guesses at the meanings of unfamiliar words unless they prove indispensable to the meaning of the passage." [41]
- Avoid calling on individual students to read aloud a sentence at a time, following with a translation of each.

After "bridging the gap" between sound and symbol, the learner is ready to advance to ". . . reading between and beyond the lines. This involves reflecting on what the author has said and reacting to it, and is more difficult than merely perceiving phrases or sentences." [42] It is important for students to gain interpretation, not just literal comprehension, of the content.

When the teacher is satisfied that the student understands the literal meaning of the reading selection, then he or she should initiate techniques which will cause the student to search for the author's meaning and ideas. It is best to start with teaching devices that are simple and then progress to those that are more difficult and call for more practice.[43]

"The following are some of the techniques a teacher can use to stimulate the student to think about what he or she is reading:

- Select the cue words to phrases in the paragraph (or on the page) upon which the meaning of the selection depends.
- Join the cue words or phrases in such a way that a summary results. (The teacher will have to teach such summarizing expressions as: as a result of, for these reasons, in conclusion, because of, in order that, however, in spite of, that is to say, etc.)
- Make an outline showing main ideas and contributing ones.
- Find the items in the selection with which you agree.
- Find the items in the selection with which you disagree. Can you give reasons?
- Could you give the selection another title? What would you choose and why?
- Can you give this story a different ending?
- What generalizations can you make after reading the selection?
- If you were turning this story into a play, what would you need on the stage? Find the items in the story.
- Retell the story in your own words.[44]

The last technique is especially valuable because it coordinates speaking activities with those of reading.

Vocabulary Learning

As soon as the students have a firm grasp of structural patterns, they should begin to expand their vocabulary and move beyond mere manipulation and recitation to active participation in all language skills.

The teacher can aid them in mastering and acquiring vocabulary by the following means:

- Assisting the students in learning vocabulary in context;
- Omitting required memorization of word lists;
- Grouping words that are frequently used together: The *waves* from the *ocean* washed the *shells ashore* at high *tide*;
- Explaining the derivation of words and the use of antonyms, synonyms, and cognates. Caution must be exercised in the last two categories; two words that are apparently similar in meaning often carry different meanings.

Only advanced students should use the dictionary. Even then they must remember that the dictionary meaning may differ from the contextual meaning. Dictionaries, in most cases, should be monolingual rather than bilingual.

Reading Materials

After students have acquired the facility to read, their motivation to pursue independent reading for pleasure will be enhanced if supplementary materials are available.

If possible those materials should be kept in the classroom. Their contents should be diversified and graded for slow or fast readers. Beginning materials should include such things as recipes, magazine advertisements, newspaper announcements, and comics. Short stories, novelettes, and magazine articles will provide more difficult reading. Generally, drama and poetry should be reserved for the more advanced students.

[41] Stevick, *op. cit.*, p. 67.
[42] Cornfield, *op. cit.*, p. 102.
[43] *Ibid.*, p. 105.
[44] *Loc. cit.*

Translation

It is not necessary to translate passages in order to understand them. Translation, which is a skill within itself, actually distorts the true sense of a selection when used by those who are not familiar with it.

The following example in Latin and the accompanying correlated exercises illustrate how it is possible to understand written material without resorting to a word-by-word translation:[45]

LATIN II[46]

Gallia est omnis dīvīsa in partēs trēs, quārum ūnam incolunt Belgae, aliam Aquītānī, tertiam eī quī ipsōrum linguā Celtae, nostrā Gallī appellantur. Hī omnēs linguā, īnstitūtīs, lēgibus inter sē differunt. Gallōs ab Aquītānīs Garunna flūmen, ā Belgīs Matrona et Sēquana dīvidit.

Hōrum omnium fortissimī sunt Belgae, propterea quod ā cultū atque hūmānitāte Prōvinciae longissimē absunt, minimēque saepe mercātōrēs ad eōs veniunt atque ea quae ad effēminandōs animōs pertinent important. Proximī sunt Germānīs quī trāns Rhēnum incolunt, quibuscum semper bellum gerunt. Quā dē causā Helvētiī quoque reliquōs Gallōs virtūte superant, quod ferē cotīdiānīs proeliīs cum Germānīs contendunt, cum aut suīs fīnibus eōs prohibent aut ipsī in eōrum fīnibus bellum gerunt.

Eōrum ūna pars, quam Gallī obtinent, initium capit ā flūmine Rhodanō; continētur Garunnā flūmine, Ōceanō, fīnibus Belgārum; attingit etiam ab Sēquanīs et Helvētiīs flūmen Rhēnum; vergit ad septentriōnēs. Belgae ab extrēmīs Galliae fīnibus oriuntur, pertinent ad īnferiōrem partem flūminis Rhēnī, spectant in septentriōnēs et orientem sōlem. Aquītānia ā Garunnā flūmine ad Pyrēnaeōs montēs et eam partem Ōceanī quae est ad Hispāniam pertinet; spectat inter occāsum sōlis et septentriōnēs.

I. Read aloud with attention to phrasing.

II. Listen to the questions in Latin, answer in English, read the Latin which is the basis for your answer:
1. In quantās partēs est dīvīsa Gallia?
2. Quī ūnam partem incolunt?
3. Quī secundam partem incolunt?
4. Quī partem tertiam incolunt?
5. Quō aliō nōmine Celtae appellantur?
6. Quō modō partēs differunt?
7. Quid Aquītānōs ā Gallīs separat?
8. Quid Belgās ā Gallīs dividit?
9. Quī sunt fortissimī?
10. Quā dē causā? a)
b)
c)
11. Quae pars est fīnitima Germānīs?
12. Quid Belgās ā Germānīs separat?
13. Omnium Gallōrum quī sunt fortissimī?
14. Quī Gallōs virtūte superant?
15. Quam ob rem?
16. Quam saepe pugnant?

III. Reference: Replace suīs, eōs, ipsī, eōrum with noun naming person or persons.

IV. 1. Map work: In chartā monstrā:

a) trēs partēs Galliae	i) Rhēnum
b) Germānōs	j) Ōceānum
c) Helvētiōs	k) Pyrēnaeōs
d) Matronam	l) Hispāniam
e) Sēquanam	m) Omnem Galliam
f) Garunnam	n) Belgās
g) Prōvinciam	o) Celtās
h) Rhodanum	p) Aquītaniam

2. Quibus fīnibus quisque continētur? Mē legente, monstrā in chartā.
3. Give the English name of each; give the modern name wherever possible.

V. Vocabulary
1. Give the best meaning of each in this context: a) īnstitūtīs, b) ā cultū atque humānitāte, c) mercātōrēs, d) initium capit, d) vergit, f) ab extrēmīs fīnibus, g) spectant
2. How are the directions north, east, south, and west expressed by Caesar?
3. Dīc aliud verbum quod idem ferē significat.

a) omnēs	g) praecēdunt
b) incolunt	h) ferē
c) īnstitūtīs	i) contendunt
d) propterea quod	j) prohibent
e) minimē	k) fīnibus
f) effeminandōs	

4. Word families: Origō: alia verba

a) incolunt	g) cotīdiānīs
b) dīvīsa	h) prohibent
c) differunt	i) obtinent
d) flūmen	j) initium
e) humānitāte	k) attingit
f) mercātōrēs	l) occāsum

5. Derivatives: Invenī Latīnum verbum ex quō quisque nascitur

a) reliquary	d) attack
b) flume	e) mercantile
c) occidental	

[45] Material of Dr. Carolyn E. Bock, Montclair State College, Upper Montclair, New Jersey.

[46] B. L. Ullman, Charles Henderson, Jr., and Norman E. Henry, *Latin for Americans: Second Book* (The Macmillan Company, 1962), pp. 192-193.

VI. Grammar: Expone constrūctiōnēs
   1. a) lēgibus, īnstitūtīs, linguā
      b) ab Aquitanīs
      c) ā cultū
      d) ad effeminandōs animōs
      e) Germānīs
      f) virtūte
      g) suīs fīnibus
      h) in fīnibus
      i) Garunnā flūmine
   2. What tense is used predominantly? Why?
   3. What case figures importantly?

VII. Relevance
   1. Does the map that we have just examined predict difficulties about which we can expect to read?
   2. Have these same stresses been experienced throughout history in these areas?
   3. What role does geography play in the Middle East crisis today?

VIII. Translation (if necessary or desirable)

Writing

Writing reinforces aural and reading comprehension and strengthens skill in speaking. Accuracy in writing is very important; therefore, the student must exert every effort to write correctly words and foreign language patterns.

Spelling, which is a major factor in writing, is often dealt with separately. The problems will not be as numerous in those languages that display a high consistency between sound and the representative grapheme as in those where many inconsistencies exist. "One way of keeping spelling problems at a minimum at the beginning is to concentrate on words in which the fit of sound to symbol is fully satisfactory and consistent."[47]

Copying

A helpful first step students might take in learning how to write is to copy material that they have already mastered through hearing, speaking, and reading. Sentences and phrases rather than single words should be written. The material is usually copied several times and then checked by the teacher. Copying is not meaningless busy work but a useful procedure in learning how to write.

Dictation

Dictation affords an easy transition from the spoken to the written word and reinforces the imitative writing exercise.

The first material used for dictation should be thoroughly familiar to the students and preferably should consist of sentences taken from passages they have copied.

Instead of dictating word-by-word, read phrase-by-phrase or sentence-by-sentence, maintaining natural rhythm, intonation and speed, and speaking in a clear and expressive voice.

For dictating, the teacher should select procedures that are to be used consistently. The students should understand that during dictation the teacher will not deviate from those procedures to repeat the dictation beyond the allowable number of times, to answer questions, or to accept interruptions for any other purpose.

A suggested procedure for dictation is as follows:

- First reading: pupils listen as the teacher reads the entire selection.
- Second reading: pupils write as the teacher dictates phrase-by-phrase or sentence-by-sentence.
- Third reading: pupils listen and make corrections wherever they believe necessary as the teacher again reads the entire selection.
- Teacher writes the dictation on the board or distributes papers containing dictation, and students correct their own papers.
- Students take their papers home, rewrite them correctly, and study them carefully.
- Teacher gives the same dictation the following day; there should be few or no errors.

Spot dictation has proved successful in the initial stages of teaching writing. In this procedure the student is handed a sheet of paper on which a sentence is written with one or two words missing. The student listens to the teacher read the sentence and fills in the blank spaces.

Sentence Writing

Several methods are suggested for teaching sentence writing.

- "Teacher selects a sentence from known material along with a list of words which can be used to replace nouns or verbs, adjectives, or adverbs in the sentence. He then tells the students to write new sentences following the structure of the model that has been given and using the words that have been supplied."[48]

  For example:

  These teachers completed their work.

  student/pass/test
- The teacher selects a suitable sentence and "dehydrates" it, ". . . deleting articles, prepositions, and other noncontent words and put-

[47] Brooks, *op. cit.*, p. 168.

[48] Ibid., p. 170.

ting verbs, nouns, and adjectives in their lexical form if they have been inflected; omit as many words as can be left out without making the meaning unclear. Write the remaining words across the page, without punctuation, and separate them by diagonal lines. Instruct the student to rewrite the group of words as a complete sentence, using each word in the order given, changing form when necessary and adding whatever words are required for completion." [49]

Example:
bird/hand/worth/two/bush

Paragraph Writing

The teacher chooses a subject about which students have recently read. He writes a paragraph about it which contains 7 to 10 sentences using only structures and vocabulary that the students know. Each is asked to have a blank sheet of paper on his desk. The teacher then reads aloud the first sentence of his paragraph and asks that the students repeat it aloud. If the sentence is too long it may be necessary to divide it into parts. Following the repetition the teacher has the students write the sentence on their papers; he, in turn, writes the sentence on the board and asks the students to correct their papers. When the entire paragraph has been given in this manner, the teacher erases the sentence on the board and asks the students to turn their papers over to the blank side. The teacher again writes on the board, but this time he puts down only a two- or three-word nucleus from each sentence. The students are then asked to write the entire paragraph on their papers. The words on the board will refresh their memory. When the students have completed the writing, they can look on the other side of their papers and quickly check for any errors.[50]

There are many other methods for teaching paragraph writing. One that should be noted follows:

The teacher composes a paragraph and writes a series of questions in logical order. The answer to each one forms a sentence of the paragraph. The students are given the questions and are instructed to answer each one in the order presented. The last step is to tell the student to ". . . arrange his sequence of answers as a complete paragraph." [51]

[49] *Ibid.*, pp. 175-176.
[50] *Ibid.*, pp. 176-177.
[51] *Ibid.*, p. 178.

Teachers often ask what is the difference between guided and controlled writing. Guided writing is that technique in which "the short written responses of the pupils are guided by the teacher." [52]

For example:

- The teacher reads a passage twice and makes incomplete statements based on the material read. The pupils complete the statements.
- The teacher reads a passage twice and asks questions based on the selection. The students write down the answers. The teacher then rereads the passage and questions in order that students may check their errors.
- Students complete pattern drill.[53]

Controlled writing and guided writing contain some of the same phases. In controlled writing, however, the students expand skills that they have acquired through transformation and substitution drills.[54] Activities involve rewriting a "narrative passage into a dialogue or vice versa . . . [and, more difficult] rewriting a narrative or dialogue in the form of a letter." [55]

To assist students with composition work, several teaching devices are suggested:

- Present to the students a list of words, phrases, or idioms containing a theme and direct them to write a composition describing, for example, a date, using as a guide the following expressions in the order given: to answer the doorbell, to introduce a friend to the family, to tell parents goodbye, to see a movie, to go to a restaurant, to have a snack, to arrive home on time.
- Ask the class to write a composition based on a prepared model. Guide them by offering a topic sentence for each paragraph or headings which include key words.
- Give detailed directions concerning the form and content of the composition. Example: Write a letter to your friend Susan telling her about your recent visit to the state of Virginia. You stayed with your aunt. She lives in Alexandria. You went sight-seeing. Mention some of the places you saw. Describe your trip home.

Wherever possible the length of the composition should be limited ". . . knowledge of the length of the statement to be made has much to do with the

[52] Huebener, *op. cit.*, p. 78.
[53] *Loc. cit.*
[54] Huebener, *op. cit.*, p. 79.
[55] *Loc. cit.*

treatment of ideas and with the language and style that are employed."[56]

Most students can achieve competence in writing the foreign language, provided the teacher controls, guides, and directs their learning activities.

LITERATURE

What is literature? What place should it occupy in the foreign language curriculum? When and how should it be taught? What criteria should be followed in selecting literary works for student use?

Answers to these questions are offered in a comprehensive report, *The Times and Places for Literature.*[57] The following comments are relevant:

> We have indicated explicitly that general confusion about the objectives of language instruction and the study of literature and inconsistencies in defining the nature and function of literature have led to poor instruction in both areas. We believe that past confusion has led to lack of interest in and distaste for foreign literatures among many students for the following specific reasons:
>
> (a) Failure to provide students with a wide range of choice in their reading before and after they have achieved liberated reading;
>
> (b) Failure to use media other than the printed text in presenting literature; for example, films, staged plays, recitations, readings by authors;
>
> (c) Denying students a personal confrontation with literary works through analogy with their own experience by imposing on them our own view of how they should respond to the works;
>
> (d) Failure to recognize that a literary work is capable of many levels of treatment from acquaintance through assimilation;
>
> (e) Presenting literature, prior to specialization, through analyses that are more appropriate at advanced undergraduate and graduate levels;
>
> (f) Failure to provide a context within which either acquaintance or assimilation may effectively take place;
>
> (g) Failure to require of students functional control of the language before they enter literature courses.[58]

Another source to which the teacher can refer for valuable information concerning the teaching of reading is the report "Reading for Meaning."[59]

Literature is not only written but oral and can be introduced in the elementary grades, provided the teacher has had appropriate training.

The teacher should always keep in mind the linguistic and cultural objectives and not sacrifice them in the eagerness to achieve literary understanding and appreciation.

A literary work should be selected in accordance with the students' maturity, interests, and liguistic ability.

> From the point of view of learning psychology, a literary masterpiece is probably the worst place to begin an attempt at developing an appreciation of literature in any language—the student may be so overwhelmed by the linguistic difficulty, the complexity and richness, that he simply gives up. Insight into Molière's comic and satiric genius has to begin at a much lower and simpler point, in some seemingly banal anecdote or in the caption of a cartoon by Sempé.[60]

Many students with such experience who study foreign language in college develop an attitude of superiority towards their classmates who have not had similar work. In such instances it is very difficult for their college instructors to convince them of the need for repeating such study in order to delve below the surface of the plot to seek appreciation of the style, thought, and literary worth of the material which probably was not experienced during the first reading.

In all major areas of study the goal of the teacher should be to guide students to think for themselves, but ". . . we cannot rest satisfied with anything less than active thought."[61] The study of literature in a foreign language can contribute to the achievement of this goal "only if it occurs at the proper times and places and only if it based on an approach which can lead to thought in our students which is at once flexible and humanistic."[62]

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[56] Brooks, *op. cit.*, p. 178.

[57] Thomas E. Bird, editor, *Foreign Language: Reading, Literature, and Requirements*, Northeast Conference on the Teaching of Foreign Languages [illegible], Reports of the Working Committees (Menasha, Wisconsin: George Banta Company, Inc.), pp. 51-102.

[58] *Ibid.*, pp. 73-74.

[59] William F. Bottiglia, editor, *Language Learning: The Intermediate Phase*, Northeast Conference on the Teaching of Foreign Languages, 1963, Reports of the Working Committees (Manchester, New Hampshire: Lew A. Cummings Company, Inc.), pp. 22-60.

[60] Bird (1967 Northeast Conference), *op. cit.*, p. 77.

[61] *Ibid.*, p. 64.

[62] *Ibid.*, p. 65.

GRAMMAR

The teaching of grammar, simply stated, is concerned with "... what goes with what (and when and in what order)."[63] There must be a balance between analogy and practice. Explanations should be clear and concise and adequate, practice should be provided, usually oral practice first. Whether the explanation precedes, follows, or interrupts the practice is usually a matter for the teacher to decide. In some instances (for example, the subjunctive, for which there is little in English from which to form analogies), explanation should precede practice. A thorough knowledge of contrastive linguistics helps the teacher to know what the interference problems will be, and sensitivity to the responses of the students will help in deciding what to say, how much to explain, and at what point to introduce the explanation.

Effective teaching of grammar suggests that the teacher should:

- Point out critical features of the pattern in question;
- Give descriptive, not prescriptive, statements about the grammar; the teacher needs to point out to the students what they are doing, otherwise, they will manipulate drills and make up their own explanations which may be right or wrong;
- Keep explanations short and clear;
- Identify rather than define;
- Base explanations on forms and arrangements of forms;
- Establish patterns with examples;
- Summarize patterns after they have been practiced;
- Contrast one pattern with another.

LEVELS OF STYLE IN LANGUAGE USAGE

If students are to become sensitive to the nuances and intricacies of language usage, thereby developing a more effective tool for communication, they should be acquainted with all levels of style. The levels are often placed in five classifications, although the titles of the classifications may vary.

- Artistic
  This level is usually written. Beauty of form and precision of style, as in poetry, are the main characteristics. The non-native's acquaintance with this level will probably be through reading.
- Formal
  This level, characterized by expressions which are carefully considered for their appropriateness and grammatical acceptability, is used frequently by the average educated person. Written examples include formal essays, written comprehensive examinations, and certain types of literary works. Oral examples are speeches and lectures.
- Colloquial
  This term, which designates a functional variety of language, refers to the level that is used mainly in conversation. Even educated people use it with discretion. The current approaches to language teaching stress this level of usage.
- Informal
  Language utterances on this level are used with members of the family and intimate friends and are interlaced with cant, slang, and jargon. Usage is predominantly oral; however, examples of writing appear in very informal letters and notes and in some literature. The language learner is seldom proficient at this level.
- Substandard
  Usage at this level consists almost entirely of the speech of the average uneducated person. There is much grammatical freedom and relaxation of controls. This level is not appropriate as basic material for foreign language programs, although it may occur in literary selections.

Problems of proper usage should be evaluated carefully by the teacher. He or she should ascertain which forms of communication are highly standardized, which style level is of benefit to the students, and which usage aids communication.

Recommended teaching procedures include the following:

- Guide students to proper usage through exercises and drills that are different in nature. For example, beginning exercises could include simple greetings and short conversational exchanges between student and student and student and teacher. Differences in usage should be noted and reinforcement provided through pattern drills.
- Make extensive use of tapes emphasizing different styles.
- Stress the importance of correct usage of the written word. The style employed in writing to a friend, for example, is different from that used in addressing a prospective employer.
- Gradually introduce students to the different levels of style.
- Reserve the study of stylistics for very advanced classes.

[63] Stevick, *op. cit.*, p. 14.

CULTURE

Culture is the patterned behavior of a community. Since language and culture are intertwined, the degree of communication with foreign persons is in direct proportion to the comprehension of their culture. Ready understanding of the latter is difficult to achieve without the native speaker's knowledge of his or her own cultural patterns. Such patterns take place below the threshold of awareness and are revealed fully only when they are compared with those of other cultures.

The value of contrastive analysis in learning a foreign language has been noted; however, there is another application of it which must be made if the student is to participate in a comprehensive foreign language program.

> Of equal importance is an introduction to the nonverbal language which exists in every country of the world and among the various groups within each country. Most Americans . . . are not conscious of the elaborate patterning of behavior which prescribes our handling of time, our spatial relationships, our attitudes toward work, play and learning. In addition to what we say with our verbal language we are constantly communicating our real feelings in our silent language—the language of behavior. Sometimes this is correctly interpreted by other nationalities, but more often it is not.[64]

Americans, for instance, are concerned with the future. This is often not true of the Arab. Hall cites the following example of the American agriculturist who traveled to Egypt to teach modern methods of farming:

> At one point in his work he asked his interpreter to ask a farmer how much he expected his field to yield that year. The farmer responded by becoming very excited and angry. In an obvious attempt to soften the reply, the interpreter said, "He says he doesn't know." The American realized something had gone wrong, but he had no way of knowing what. [It seems that] . . . the Arabs regard anyone who tries to look into the future as slightly insane. When the American asked him about his future yield, the Egyptian was highly insulted since he thought the American considered him crazy.[65]

Problems that arise in cross-cultural communication are seldom recognized. "When it becomes apparent to people of different countries that they are not understanding one another, each tends to blame it on 'those foreigners,' on their stupidity, deceit, or craziness."[66]

Adherence to strict spatial and temporal patterns is part of American culture. Since childhood, Americans have been taught to avoid close contact with strangers; for example, even in a crowded elevator they will be careful not to touch individuals standing next to them. In many other cultures, physical contact in these circumstances is not socially taboo.

Many foreign people are of the opinion that the average American is obsessed with time. This may be true since time in America is measured, spent, valued, saved, wasted, and earned. Time also talks for Americans. It carries messages according to its use. In American culture, for example, an 11:00 p.m. telephone call and a 7:00 a.m. ring at the door generally signify an emergency or some unusual event rather than a social interchange.

There are many other avenues, aside from the incorrect usage of temporal patterns, that may lead to misunderstandings and offensive behavior. Two of these involve the manner and content of speech. The first is intonational patterns which, if not correctly learned and used, may cause the speaker to appear rude or abrupt; the wrong intonation may convey an entirely different meaning from that intended. The second involves social taboos which are present in every culture. Behavior that is acceptable in one culture may cause repugnance in another. In some cultures, it is taboo to mention the names of one's relatives because to do so indicates lack of respect.

Students should learn the taboos of other cultures in order not to offend nor to condemn unjustly. ". . . standards of decency, like other standards, are relative, not absolute, and no society can claim that its ideas of decency are right and all others are wrong."[67] In no case should students abandon the standards of their own culture; rather, they should be aware of their worth and strength and the useful purpose which they serve.

Through knowledge and appreciation of the foreign culture, the teacher can develop in students the understanding and positive attitudes necessary for effective communication. In addition the teacher can nurture growth of openmindedness and tolerance and inculcate ideals of democracy, fairness, and humanity.[68]

Culture may be taught in the regular class period in conjunction with teaching materials, current

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[64] Edward T. Hall, *The Silent Language* (New York: Fawcett World Library, 1969), p. 10.
[65] *Ibid.*, p. 11.
[66] *Ibid.*, p. 10.
[67] *Ibid.*, p. 22.
[68] Huebener, *op. cit.*, p. 183.

events, and holidays. On occasions it may be taught in special periods allotted for that purpose. In either case, there should be a detailed plan supplementing instruction in the four skills.

Two interesting and unusual techniques for teaching culture were gleaned from a recent workshop on this topic. The first is an example of programming culture that would fit equally as well in the conventional classroom or in continuous-progress instruction:[69]

Read the following cultural anecdotes (one example is given) and answer the following multiple choice exercises:

Mr. Freeman went to Mexico City on vacation. On his first venture from the hotel he decided to try out the new subway system to go to the Museum of Anthropology. He knew that he had to board the subway at the Insurgentes station, but he did not have a map so he asked directions of an old Indian lady selling apples on the street. She told him to go straight down that same street for three blocks and he would reach Insurgentes. Then he should turn left and proceed for two more blocks and he would see the station. Mr. Freeman followed her directions but could not find it. Finally he stopped a policeman and asked him where it was. The policeman sent him back up Insurgentes in the opposite direction for 10 blocks, and there, indeed, he found the station.

Circle the answer which you think is most likely.

Mr. Freeman did not find the station after following the directions of the Indian because:

a. She was somewhat familiar with the subway system, although she did not know where that particular station was.
b. She did not know where the station was but felt obligated to please him by giving him a logical answer.
c. She didn't like Americans and deliberately sent him off in the wrong direction.
d. She didn't know what a metro station was.

After the students have made their choices, hand out the following material which permits them to check their answers and to learn cultural information.

The following explanations permit you to check your answers and to learn about Mexican culture.

a. This could have been the case, but of the several choices it is the most unlikely answer. That particular station is well-known, and if she knew anything about the subway system at all she would have known where that one was located, especially if she was working nearby.
b. You are correct if you chose answer b. Many of the Indians in Mexico do not know much about the subway system, and the woman had no idea where the Insurgentes station was. Mexicans like to please those who request information so she sent him in the general direction of Insurgentes Street but, unknowingly, told him to turn the wrong way when he arrived there.
c. It may be true that some Indians don't like Americans, but they are basically polite and accommodating people, and it is unlikely that she would have misled him deliberately without provocation, which is not evident from the text.
d. It is doubtful that the woman would not know what a metro station is. Mexicans living in the capital are very fond of their new subway system, one of the most modern in the world, and most of them are aware of its existence, even if they do not use it personally. This woman most surely would know about the subway system since she works in the vicinity of one of the lines, but she may not be aware of the names and locations of the stations.

Similar incidents can be designed by the teacher to suit his or her purposes. To do so, however, requires thorough knowledge of the anecdotal material so as to avoid inaccurate interpretations.

The second technique is based upon an incident that reflects the views that representatives of two different cultures had of each other. The teacher would guide the students in a discussion of the boys' misinterpretation of the following incident and of the Mexicans' attitude toward the boys.[70]

John, an American student from Detroit, has been in Mexico City for only two days and he is at the airport to meet his friend Robert who is also coming down. Flight 522 has just arrived at gate six, and John sees Robert coming down the ramp. John waves to attract Robert's attention, but is unsuccessful because Robert is looking toward the other side of the waiting area.

John: Hey, Bob, over here!

Robert: Hi, John. Gee, it's great to see you. I was hoping to see your familiar face here.

[69] Proceedings of the American Council on the Teaching of Foreign Languages pre-conference workshop on culture (Chicago, Illinois: November, 1971).

[70] *Op. cit.*

John: Yeah, hope you had a good flight.

Robert: Was okay. Say, what's with those two guys I saw over there? Did you see them? They were hugging each other.

John: Yeah, I noticed that, too. I couldn't believe it. Right here in the airport.

Robert: And you know . . . I had the impression that Mexican men were so masculine. (The two Mexicans who had just been observed.)

El doctor García: Did you see that American boy staring at us?

El señor Casas: Yes. There were two of them. There was another one waiting over there on that bench. And after they got together they seemed to be talking about us.

El doctor García: I always thought gringos were boorish.

This kind of activity also can be used to provide two different interpretations of the same cultural incident.

A very useful idea for French and Spanish teachers is the culture capsule developed by J. Dale Miller and his associates.[71] Workshops have encouraged teachers to use Miller's example as a point of departure in developing their own capsules. The following was prepared at the preconference workshop on culture sponsored by the American Council on the Teaching of Foreign Languages in 1971:

FRENCH CALENDAR AND WRITTEN DATES

The calendar, French style, differs from our own in two ways: (1) in linear progression, and (2) the placement of the first and last days of the week; also, when a date is recorded, the day and the month are reversed with reference to the system current in the U.S.

Objective: To give the students an awareness of the French calendar and date writing as it differs from ours.

Contrast USA with France

U.S.A.—Days proceed from left to right horizontally. Weekly progression is downward. Day names are abbreviated above each column. Sunday is the first day of the week with Saturday the seventh. When writing dates, the order is month, day, year: September 17, 1975, or 9-17-75.

France—Days are listed vertically in columns from left to right. Monday begins the week, Sunday ends it. Names of the days are on either the right or left side. The order of writing dates is day, month, year: le 17 septembre 1975, or 17-9-75.

Facts—Since the reign of Napoleon I when national institutions were reexamined, the French calendar has remained essentially in its present form. Before the revolution the listing of dates was usually done in monthly, vertical columns with the Catholic Saints' days appearing opposite the celebrated dates.

Most European countries follow the same calendar format as that used in France.

Presentation—Make a square on the chalkboard. Have each student make one like it. Write the first letter of the French names for the days of the week vertically on the right margin (L M M J V S D). Draw in the squares and ask the students to complete the calendar. Briefly discuss the differences.

On date writing, list a date using both systems, indicate the contrast, then dictate several dates to record. Have students write their own birthdates the way the French do. Be sure students are given a memory aid to help them distinguish the two methods.

Cassette Script

Although you may not have been aware of it until this time, the French people have a calendar system differing from the type we use in the U.S.A. You may wonder why anybody would want to write a date or make a calendar in any different way. It may surprise you to discover that most European countries follow the same calendar format as that used in France!

To begin our study of the French calendar, let's begin with a brief historical outline. The Gauls counted time by "moons," as did American Indians. The Romans introduced the *solar* calendar which brought calendar names of Roman origin. All the names of the days, with the exception of dimanche, were named in honor of the ancient Roman gods. Lundi, for example, is the day of the moon (luna), mardi, the days of Mars, and so on.

Let's see if you can write down the Roman god after whom mercredi was named?———
———That's right. Mercredi was named in honor of Mercure (Mercury).

Months, too, recall names of Roman origin. Août is the month named August.

The month of juillet was named in honor of a great Roman ruler. Can you guess who this ruler might be?————————If you wrote

[71] J. Dale Miller and Russell H. Bishop, *Culture Capsules, USA—Mexico* (Salt Lake City, Utah: Culture Capsule Company, 1974); and J. Dale Miller and Maurice Loiseau, *Culture Capsules, USA—France* (Salt Lake City, Utah: Culture Capsule Company, 1974).

Jules César you are correct.

Having some idea of the ancient beginnings of the French calendar, you are probably anxious to learn about the calendar in more recent times.

Remove teaching aid sheet —number 1 from the accompanying packet. This is an example of the type of calendar used in the days before the Revolution. Let's examine it. What do you notice about the listing of the dates?

What direction do the numbers go?———
———Yes, vertically rather than horizontally across the page. Do you notice anything about the dividing of the month into weeks?
———Correct. The calendar is not divided into weeks, only a continuous listing of days. How is the day of the week designated?———You notice that only the first initial of the day of the week is used. L stands for lundi, J stands for jeudi, and so on.

Because of the power of the church on the lives of the French people, each day was given a Catholic saint name to serve as a guardian and protector of that particular day. The names of the Catholic saints appear opposite the date.

Who was the Catholic saint for October 28?
———If you said St. Simon you are correct.

Eight blanks (circled) representing dates and initials are deleted from this calendar. Fill in the blank spaces at this time.

You should have filled in the dates for October 7, 16, 21, 29. You should have the initials of V for October 9, M for October 20, and S for October 31?

Remove the teaching aid sheet number 2 from the accompanying packet.

What day begins the week?———
In France, lundi is considered as beginning the week. What day ends the week?———
Dimanche is the last day of the week. How does this differ from the American way?
———We use Sunday as the first day and Saturday as the last day of the week.

Where do day names appear on the French calendar?———On the right side of the calendar rather than at the top.

How do the days proceed—horizontally or vertically? How is this different than in America? ——— The French calendar proceeds vertically whereas the American calendar proceeds horizontally.

Fill in the blank spaces (circled) on the calendar. Check your work from the top down.

OCTOBRE					
1	8	○	22	29	L
2	9	16	23	○	M
3	10	17	24	31	○
○	11	18	25		J
5	12	19	○		V
6	13	20	27		○
7	○	21	28		D

In writing dates, the order for the American is month, day, and year: October 3, 1975. In France, the order is *day*, month, and year: le 3 octobre 1975. There is no comma between the month and year. The definite article "le" is attached. What would be the French way of writing December 9, 1975?[72]

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[72] Proceedings of the American Council on the Teaching of Foreign Languages pre-conference workshop on culture, November 1971, Chicago, Illinois.

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